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ABSTRACT

The course will appeal to those senior high school students interested in clothing pattern development and those interested in careers in fashion design. The course provides the opportunity for the fashion design student to work with half scale basic patterns used for making garments. The student learns by the flat pattern principles how to alter the basic pattern in order to achieve a new garment design. Experiences in designing a variety of necklines, sleeves, bodices, skirts, and waistlines will be provided. Although the development of the ability to make patterns is the primary purpose of the course, it will also give the student a better understanding of pattern alteration, garment fitting, and use of fabric grain. Offering suggested content ideas, learning opportunities and resources, the course description is organized according to behavioral outcomes. A bibliography and an appendix containing sample test materials complete the document. (MW)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

CREATIVE FASHIONS II

Home and Family Education--6766.11

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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CREATIVE FASHIONS II

6766.11

Home and Family Education

Written by

Janice Linden

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida 33132
1973

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COURSE DESCRIPTION

This course provides the opportunity for the fashion design student to work with half-scale basic patterns used for making garments. The student learns by the flat pattern principles how to alter the basic pattern in order to achieve a new garment design. Experiences in designing a variety of necklines, sleeves, bodices, skirts and waistlines will be provided.

COURSE ENROLLMENT GUIDELINES

This course will appeal to those senior high school students interested in clothing pattern development and those individuals interested in a possible career in fashion design. It is recommended that the student has had prior experience in advanced clothing construction and has met the objectives of Creative Fashions I.

RATIONALE

Although the development of the ability to make patterns is the primary purpose of the course, it will also give the student a better understanding of pattern alteration, garment fitting and use of fabric grain.

FOREWORD

This course of study has been developed by teachers as part of an effort to make Home and Family Education more meaningful and interesting to students. It is not intended to be a prescription for teaching, but rather an aid to the teacher in meeting the objectives. The wealth of activities and resources are intended to be examples from which the teacher can select those that best meet the needs of the students. To facilitate continuity it is recommended that the teacher be selective in choosing activities, but maintain all objectives within the course. Where content ideas are given, they are intended to be general notes and suggestions from the writer(s) to the teacher to further explain objectives and activities. This first edition is a Working Copy and it is hoped that the teacher will note suggested changes and additions while using it in order to aid in future revision. This course of study was developed under the direction and leadership of Mrs. Martha Lee La Croix, Supervisor, and Mrs. Betty Morrow, Teacher-Coordinator, Home and Family Education.

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MAJOR GOALS

1. The student will explore the principles of flat pattern design.

2. The student will experiment with the techniques used in the alteration and designing of patterns.

BEHAVIORAL OUTCOMES

The student will be able to:

1. Alter and design patterns for the bodice of a garment.

2. Develop patterns for various types of collars.

3. Create patterns for different types of sleeves.

4. Alter and design patterns for the skirt portion of a garment.

5. Construct patterns for garments which have no waistline seam.

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COURSE CONTENT

I. Flat pattern principles involving the bodice

- A. Darts
  - 1. Locating pivot points
  - 2. Locating darts
  - 3. Moving darts
  - 4. Combining darts
  - 5. Dividing darts
  - 6. Making decorative darts
  - 7. Making open-end darts
  - 8. Converting darts to seamlines
- B. Neckline
  - 1. Lowering the neckline
  - 2. Building up the neckline
  - 3. Making a cowl neckline
  - 4. Making neckline facings
- C. Buttonhole closure
- D. Gathers and fullness
  - 1. Creating gathers and fullness from darts
  - 2. Creating gathers from added fullness
- E. Yokes
- F. Surplice front design
- G. Pleats
- H. Sundress

II. Flat pattern principles involving collars

- A. Flat collars
  - 1. Peter pan
  - 2. Sailor
  - 3. Ruffle collar
- B. Rolled collars
  - 1. Full-roll collars
    - a. Straight
    - b. Convertible
    - c. Chinese, Mandarin or military collars
    - d. Bias full-roll collars
  - 2. Partial-roll collars
    - a. Bias partial-roll collar
- C. Shawl collars
- D. Combination (Italian) collars

III. Flat pattern principles involving sleeves

- A. Set-in sleeves
  - 1. Hems
  - 2. Facings
  - 3. Cuffs
  - 4. Darts and added fullness
  - 5. Puff sleeves
  - 6. Three-quarter sleeves
  - 7. Coat-style sleeves
  - 8. Bishop sleeves
- B. Kimono sleeves

IV. Flat pattern principles involving skirts

A. Basic skirt
   1. Darts and pivot points
   2. Flare
   3. Pockets
B. Cored skirts
C. Pleated skirts

V. Flat pattern principles involving waistline treatments

A. Waistline seam
B. Blouses
C. Sheath dresses
D. Princess dresses

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BEHAVIORAL OUTCOME: 1. Alter and design patterns for the bodice of a garment.

SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
The design of the bodice of a garment depends upon the use of certain details: darts, neckline, buttons and buttonholes, gathers, yokes closures and pleats.	Examine a display of pictures or pattern envelopes and discuss the construction details which make the bodices different. Draw several sketches of bodices, varying the construction details. Using a dressmaker form (half-scale), observe a demonstration of: The purpose of fitting darts How fitting darts may be converted to gathers The difference between fitting darts and decorative darts	Pattern Making by the Flat Pattern Method pp. 19, 46 How to Design Your Own Dress Pattern pp. 22-23
The size of the dart is determined by the angle at the tip of the dart. The length of the dart is determined by the distance from the bust to the seamline from which it originates.	Read first at least one of the resources on darts. Discuss: Dart size, length and shape Rules for locating darts on pattern Cut out the half-scale pattern pieces found in the text, then prepare the bodice front pattern for use by locating the bust point and the bust circle.	Pattern Making by the Flat Pattern Method pp. 20-28
Practice lessons should be done on medium weight brown paper. Use a black felt tip pen for drawing. The teacher may want to demonstrate the first practice lesson to students to familiarize them with all the needed equipment and with the half scale patterns. Also, going over the directions with the class as they work this first lesson will help them get used to the way the directions are given in the text.	Practice moving the darts of the bodice front and back by the pivot method. Keep all practice lessons throughout this course in a folder or notebook. The changed patterns should be mounted on unlined paper and labeled for future reference.	Pattern Making by the Flat Pattern Method pp. 29-32 How to Design Your Own Dress Pattern pp. 24-29

BEHAVIORAL OUTCOME: 1. Alter and design patterns for the bodice of a garment. (Continued)

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
For further lessons, a mounted copy of the finished pattern should be posted where the students may refer to it. Patterns should be labeled correctly with the following information: Center front (C.F.) Fold line (∴) Grainline (↕) Notches (-◢-) Name of pattern piece Name of student Drawing of pattern before and after the alteration Combined darts are lengthened to the bust point because the large bulge caused by the larger dart will fit more smoothly when it comes at the tip of the dart. When a dart originates from a neckline, keep the dart pinned shut while designing and cutting the lowered neckline.	Observe a completed bodice pattern to note the correct labeling before proceeding to label work. Practice moving and folding darts of the bodice front and back using the slash method. Observe illustrations of bodices having only two darts in the bodice front instead of four. Discuss the differences in length of the darts. Practice combining darts in the bodice front by using first the pivot method, then the slash method. Practice making a pattern for a bodice with a lowered neckline. Practice making a pattern for a bodice with a neckline lowered across a dart. Using a chart or transparency, discuss the differences between the neckline facing of the bodice front and back of the basic pattern pointing out the following: The front neckline has the deepest curve. The center edge is on the straight grain. Practice making a neckline facing for the bodice front and bodice back basic pattern.	Pattern Making by the Flat Pattern Method pp. 41-42 Pattern Making by the Flat Pattern Method pp. 34-37, 43-45 Pattern Making by the Flat Pattern Method pp. 78-80 How to Design Your Own Dress Pattern pp. 122-127 Designing Dress Patterns pp. 99-100 Appendix: Neckline Facings Pattern Making by the Flat Pattern Method pp. 11-12

BEHAVIORAL OUTCOME: 1. Alter and design patterns for the bodice of a garment. (Continued)

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
	Mount several pictures or illustrations of garments which have buttons and buttonholes. Point out the rules for placement of buttons and buttonholes which have been followed and/or disrespected.	Pattern Making by the Flat Pattern Method pp. 9-10
	Practice making a pattern for a bodice which will have a button and buttonhole at the neckline of the bodice front.	Designing Dress Patterns pp. 96-98
	Practice making a pattern for a bodice with a center front closure that has buttons and buttonholes.	How to Design Your Own Dress Patterr pp. 144-158
	Brainstorm: How can fitting darts be used to create design interest? Students draw ideas on the blackboard. Label drawings as having one of the following: Parallel darts Darts that "fan-out" Darts that are diagonal and differ in length	How to Design Your Own Dress Patterr pp. 30-37 Film loop: Designing With Bodice Darts
Darts must conform in design to the space they occupy.	Discuss the following statement: When two or more darts originate in the same seamline, consideration must be given to the DESIGN as well as to the rules governing dart location.	
	Practice making a pattern for a bodice front which has parallel divided darts.	Pattern Making by the Flat Pattern Method p. 45
	Practice making a pattern for a bodice front which has divided darts that "fan-out."	Designing Dress Patterns pp. 46-49
	Practice making a pattern for a bodice front that has diagonal darts of different lengths.	

BEHAVIORAL OUTCOME: 1. Alter and design patterns for the bodice of a garment. (Continued)

SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
A decorative dart is not part of the original pattern but is added to it by the procedure of slashing and spreading to add fullness.	Practice with decorative darts by repeating one of the three previous practice lessons and adding a decorative dart to the bodice front design.	
An open-end dart is a true fitting dart which is either open throughout its entire length or is closed by stitching for a distance at the wide end.	View an illustration of the open-end dart. Discuss why this is actually a dart and not a "tuck" or "pleat" as it is commonly referred to.	Designing Dress Patterns p. 29
	Practice making a bodice front pattern which has an open-end dart.	Pattern Making by the Flat Pattern Method pp. 50-51
Darts can be converted to seamlines whenever the seamline complies with the rules governing the location of fitting darts.	Observe on transparencies or charts various styles of dresses which have converted the darts to seamlines.	The Theory of Fashion Design pp. 192-193
	Observe on the dressmaker form how the location of two fitting darts may be equivalent to a seamline, and vice versa.	How to Design Your Own Dress Pattern Chapter 2
	Practice converting darts to seamlines to achieve several different styles, both in the bodice front and bodice back.	Designing Dress Patterns pp. 35-36, 42-43
	Read at least one resource on the topic of gathers and fullness.	Pattern Making by the Flat Pattern Method pp. 59-64
	Wear a garment to school which has gathers. Evaluate each others' garments in order to decide whether the gathers are made from: (a) darts, (b) added fullness only, or (c) darts and added fullness.	Pattern Making by the Flat Pattern Method pp. 52-58
	Practice making a bodice front pattern which has gathers at the neckline.	Designing Dress Patterns p. 48
	Practice making a bodice front pattern which has a lowered neckline and gathers.	Pattern Making by the Flat Pattern Method pp. 54-55

BEHAVIORAL OUTCOME: 1. Alter and design patterns for the bodice of a garment. (Continued)

SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
The dropped shoulder permits the dart to be released as gathers but controls the fullness near the shoulder and prevents the armhole seamline from swinging out over the upper arm.	Practice making a bodice front pattern with gathers on a dropped shoulder line.	Pattern Making by the Flat Pattern Method p. 58 Designing Dress Patterns pp. 52-53
	Practice making a bodice front pattern with the bust fitting darts converted to a gathered partial yoke, and the waist fitting darts converted to gathers.	Pattern Making by the Flat Pattern Method p. 68 Designing Dress Patterns pp. 49-51
A yoke replaces part of the wide end of the dart and permits the remainder to be released as gathers or to be used as a shoulder dart. A yoke is that part of a dress fitting over the shoulders or hips to support the lower part of the garment. The primary thing to learn about yokes is that, when you cut a pattern apart in order to make a yoke style, you must add seam allowances so that in sewing the garment together you will not lose any of the garment.	Gather many current illustrations of yokes in the bodice. Practice analyzing the design problem by mounting several different types of yoke designs on paper and applying the following test to each (underlining the correct answer): a. (One; both; no) fitting darts have been moved. b. Fitting darts have been (kept as fitting darts; converted to gathers; converted to seams; eliminated). c. Fitting darts (or equivalent) now originate from (shoulder; underarm; neckline; center front). d. When the yoke line is designed on the pattern it would be drawn across (the unfolded dart; the folded dart; the line of gathers). e. The yoke line replaces the (bust fitting dart; waist fitting dart; neither dart). Practice making patterns which are samples of: 1. A yoke in the upper bodice front 2. A yoke with faced edges in the upper bodice 3. A yoke in the lower bodice 4. A yoke in the bodice back	Designing Dress Patterns pp. 61-69 How to Design Your Own Dress Patter pp. 52-58 Current Magazines Pattern Making by the Flat Pattern Method pp. 65-69

BEHAVIORAL OUTCOME: 1. Alter and desing patterns for the bodice of a garment. (Continued)

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
The closure in an asymmetrical bodice front does not follow the center front line but extends diagonally across the front.	Collect pictures or draw illustrations of bodice fronts which have a diagonal closure (without a collar). Thumbtack pictures to bulletin board. Discuss the basic method for making a pattern for a diagonal bodice front closure.	How to Design Your Own Dress Pattern p. 149 Current Magazines
	Divide the class into small groups and each group pick a different illustration from the bulletin board and make the pattern for this illustration. Mount illustrations and patterns on bulletin board.	Pattern Making by the Flat Pattern Method p. 199
Pleats are a design feature made entirely from added fullness. If the pleats are closed by stitching throughout their entire length, they become "tucks."	Using magazine pictures or commercial pattern envelopes, discuss the difference between "tucks" and "pleats."	
Knife pleats are pleats which are all folded in one direction. A box pleat consists of two side pleats folded in opposite directions.	Observe illustrations of the following types of pleats: Knife pleat Box pleat Inverted pleat	Designing Dress Patterns pp. 70-75
An inverted pleat consists of two side pleats folded to face each other; it is actually a box pleat inside out.	Practice making a pattern for a bodice front with pleats.	Pattern Making by the Flat Pattern Method p. 71
	Observe a demonstration which shows how the sundress (camisole top) is more fitted to the body than is the basic pattern by looking at these two bodice shells on the half-scale dressmaker form.	Pattern Making by the Flat Pattern Method pp. 86-87
	Practice making a pattern for the bodice front and back of a sundress.	How to Design Your Own Dress Pattern pp. 130-131

BEHAVIORAL OUTCOME: 1. Alter and design patterns for the bodice of a garment. (Continued)

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
	Observe a demonstration of how to fit the neckline curve of a built-up neckline by using a muslin shell on the half-scale dressmaker form. Observe a student repeat the demonstration. Practice making a pattern for a bodice front and back with a built-up neckline. Read a resource on cowl necklines. View commercial patterns to see what the finished tissue pattern will look like and how the bodice front or back will be on the bias. Practice making two different bodice front designs that have cowl necklines.	Pattern Making by the Flat Pattern Method p. 82 Designing Dress Patterns p. 157 How to Design Your Own Dress Pattern pp. 128-130 Pattern Making by the Flat Pattern Method pp. 83-85 Designing Dress Patterns p. 161 How to Design Your Own Dress Pattern pp. 132-143

BEHAVIORAL OUTCOME: 2. Develop patterns for various types of collars.

SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
Since a collar is generally used for decoration, the designer should feel perfectly free to invent new ideas. A collar is used almost solely as decoration; the exception is for warmth and protection, as in the case of coat collars.	Draw several sketches of collars which are unusual or original. Mount illustrations on bulletin board and observe the decorative effects that collars can have upon a garment. Discuss the function of collars by analyzing both class drawings and magazine pictures. Using the overhead projector analyze the difference between the three collar types as designated by their neckline shape. Categorize the class drawings of collars into the three types: (1) flat collars; (2) partial-roll collars and (3) full-roll collars. Using commercial patterns, examine the shape of the pattern for each of the three collar types. Read a resource about the general features of collars. Make a drawing of a straight collar pattern and label it with the following terms: point, outer edge, neckline, fall of collar, fold line or break of collar and stand of collar.	How to Design Your Own Dress Pattern Chapter 7 Film loop: Collar Types Designing Dress Patterns p. 154 How to Design Your Own Dress Pattern pp. 169-171 Pattern Making by the Flat Pattern Method pp. 88-90 Pattern Making by the Flat Pattern Method p. 93 Appendix: Terms in Collar Construction
The flat collar is a duplicate of the section of the bodice that it covers.	Practice making patterns for three styles of the flat collar: Peter Pan collar Sailor collar Ruffle collar	Pattern Making by the Flat Pattern Method pp. 91-92 Designing Dress Patterns pp. 155-156 How to Design Your Own Dress Pattern pp. 179-184

BEHAVIORAL OUTCOME: 2. Develop patterns for various types of collars. (Continued)

SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
The straight collar and the convertible collar are very similar in appearance, but the convertible collar fits more snugly against the neck than does the straight collar. Therefore, the neckline of the convertible collar is a convex curve.	Discuss the difference between the appearance of the straight collar and convertible collar and the effect this has on the shape of the pattern. Practice making patterns for both types of collars.	Pattern Making by the Flat Pattern Method pp. 93-94
The Mandarin, Chinese or military collar is sometimes called a "stand-up" collar because the fall has been removed and only the stand remains.	Describe the Mandarin (Chinese or military) collar. Working with a small group design two variations of this collar. Practice making two patterns: a pattern for the Mandarin collar and pattern for one of the collar variations the group designed.	Pattern Making by the Flat Pattern Method p. 95 Designing Dress Patterns p. 160
The full-roll bias collar on the normal neckline with the opening in the back is called a turtle neck collar.	Discuss the reasons why the turtleneck collar is cut on the bias. Observe illustrations of the full-roll bias collar used (a) on the lowered neckline, and (b) on tie collars. Practice making patterns which are samples of: A turtleneck collar A tie collar	How to Design Your Own Dress Pattern pp. 172-178 Pattern Making by the Flat Pattern Method pp. 99-101 How to Design Your Own Dress Pattern pp. 172-173
The partial-roll collar is one in which the stand is less than the fall.	Read a resource and analyze the differences between the full-roll collar and the partial-roll collar. Practice making patterns for a partial-roll Peter Pan collar and a bias partial-roll collar.	Pattern Making by the Flat Pattern Method p. 98
The shawl collar is "all-in-one-piece" with the bodice front. It is an extension of the bodice made by joining a collar to the bodice neckline.	Examine a constructed garment which has a shawl collar, and then look at the commercial pattern used for making the collar of this garment.	Pattern Making by the Flat Pattern Method pp. 103-106

BEHAVIORAL OUTCOME: 2. Develop patterns for various types of collars. (Continued)

SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
	Practice making a pattern for the shawl collar and for the facing.	<u>Designing Dress Patterns</u> pp. 158-159
The upper collar of the combination collar is a shawl collar style, and the under collar is a separate full-roll collar.	Observe and compare two garments, one with a shawl collar, and one with a combination (Italian) collar. Discuss which one would be easiest to construct. Practice making a pattern for the combination collar.	<u>Pattern Making by the Flat Pattern Method</u> pp. 108-109

BEHAVIORAL OUTCOME: 3. Create patterns for various types of sleeves.

SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
The two basic types of sleeves are: Set-in sleeve Kimono sleeve	Observe a demonstration of a simple way to make a doll dress in which a hole is cut for the neckline and the sleeve is made "all-in-one" with the bodice. Compare this type of sleeve with the "set-in" sleeve.	How to Design Your Own Dress Pattern Chapters 8 and 9
	Make a drawing of the basic long sleeve half-scale pattern. Label it with the following terms: capline, sleeve cap, sleeve cap seam line, lengthwise grainline, elbow darts.	Pattern Making by the Flat Pattern Method p. 164
	Discuss the proper length of the short, three-quarter and long sleeve.	Designing Dress Patterns p. 130
The edge of the sleeve is finished off with a hem, facing or cuff.	Brainstorm: How can the lower raw edge of the short or long sleeve be finished?	
	Write the finishing methods on the blackboard while finding as many examples as possible in the classroom.	
	Practice making a pattern for a short sleeve with a hem.	Pattern Making by the Flat Pattern Method p. 167
	Practice making a pattern for a short and long sleeve which has a fitted facing.	
The band cuff is the simplest type and is about 1-2 inches in width and attached to the lower edge of the sleeve.	Using charts or transparencies observe (1) the band cuff, (2) the band turnback cuff and (3) the bias fold cuff as used on both long and short sleeves.	How to Design Your Own Dress Pattern pp. 224-226
	Practice making a pattern for a band cuff to go around individual wrists.	

BEHAVIORAL OUTCOME: 3. Create patterns for various types of sleeves. (Continued)

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
	Through illustrations or drawings analyze the variations of sleeve cuffs and the shape of the pattern. Examples of cuff styles are: Straight fitted-band cuff Shaped yoke cuff Simulated cuff on full sleeve Simulated cuff on fitted sleeve Fitted cuff on fitted sleeve Fitted cuff with a closing extension Flared cuff Turnback cuff French cuff	How to Design Your Own Dress Patterns pp. 227-233
	Small group project: Make a pattern for each of the cuff styles listed above. Mount patterns and place on bulletin board.	Pattern Making by the Flat Pattern Method pp. 173-174
	Discuss how sleeve designing may be accomplished through dart control.	How to Design Your Own Dress Patterns pp. 195-198
The fitting darts of the sleeve may be moved to the capline or to the bottom of the sleeve and converted to gathers.	Observe a demonstration of moving the fitted dart of the sleeve to the lower edge and to the capline by use of the slash method.	Pattern Making by the Flat Pattern Method p. 166
	Collect and mount illustrations of different set-in sleeve styles.	How to Design Your Own Dress Patterns pp. 205-208
	Members of class wear garments which have some type of short puffy sleeve. Categorize each student's puffy sleeve into one of the following types: Sleeve with fullness at bottom Sleeve with fullness at the cap Sleeve with fullness at cap and bottom	

BEHAVIORAL OUTCOME: 3. Create patterns for various types of sleeves. (Continued)

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
Additional fullness in the sleeve is created through the slash and spread method.	Make a drawing of the half-scale long sleeve pattern. Draw a line across the sleeve cap. Next, to indicate where the sleeve should be slashed to add the fullness necessary for a puffed sleeve, draw the following lines at right angle to the capline: 1. front slash line--from front notch to wrist 2. second slash line--from cap to wrist 3. center slash line--from shoulder notch to wrist 4. fourth slash line--from cap to wrist 5. back slash line--from back notches to wrist	
	Practice making patterns for: A puff sleeve gathered at the top A puff sleeve gathered at the bottom A coat-style sleeve	Pattern Making by the Flat Pattern Method pp. 168-170
The bell sleeve has added fullness at the bottom which hangs free in the characteristic bell shape which gives it its name. The bishop sleeve is a long full sleeve (or three-quarter) that has the fullness gathered to a band or cuff.	Compare a garment which has a bell sleeve with one which has a bishop sleeve. Discuss the following questions: 1. What is the chief alteration which must be done to the basic sleeve pattern in order to achieve either of these two designs? 2. Which sleeve has more of the "blousiness" at the back of the sleeve? 3. What is the main difference between the bishop and bell sleeve?	How to Design Your Own Dress Pattern pp. 209-210
	Practice making a pattern for a bell sleeve.	
	Practice making a pattern for a bishop sleeve with a facing (for the opening) and a band.	Pattern Making by the Flat Pattern Method pp. 171-173

BEHAVIORAL OUTCOME: 3. Create patterns for various types of sleeves. (Continued)

SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
	Observe on the overhead projector different styles of cape sleeves and the different shapes of the sleeve patterns. Through illustrations or drawings become familiar with the following types of the "all-in-one" with the bodice sleeves: Short kimono sleeve with flare Close fitting kimono sleeve Burnoose sleeve Kimono sleeve with dropped shoulder Dolman sleeve Strap shoulder or saddle sleeve Raglan sleeve Sleeve and yoke in one Batwing sleeve Lowered sleeve cap	How to Design Your Own Dress Pattern pp. 214-215 Appendix: The Short Set-In Cape Sleeve How to Design Your Own Dress Pattern Chapter 9 Designing Dress Patterns pp. 137-153
The kimono sleeve is "all-in-one" with the bodice. The raglan sleeve is a modification of the kimono sleeve.	Practice making patterns for: The kimono sleeve The raglan sleeve	Pattern Making by the Flat Pattern Method pp. 176-191

BEHAVIORAL OUTCOME: 4. Alter and design patterns for the skirt portion of a garment.

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
A skirt is simply a "loose garment that hangs from the hips."	Given the definition of a skirt, discuss why the design of skirts is less involved than that of bodices.	Designing Dress Patterns Chapter 8
	Read a resource about the basic skirt design. Make a drawing of the basic half-scale skirt pattern and label it with the following terms: hipline, thighline, flare line, fitting line.	Pattern Making by the Flat Pattern Method pp. 111-112
	Determine the amount of flare that is in the basic half-scale skirt pattern.	
A fitted skirt is one in which excess fabric above the hipline is controlled by fitting darts or their equivalents and by the curve of the seamline.	Collect illustrations of a variety of types of skirts. Mount them on paper according to whether they are (1) fitted skirts, (2) gored and flared skirts or, (3) pleated skirts. Include the definition with each set of illustrations.	Film loop: Designing Basic Types of Skirts Current Magazines
A gored skirt is one made up of tapering pieces of cloth used to give varying width to a garment. A pleated skirt is one with folds of cloth, usually lengthwise, laid back and held in place by a seam; it adds fullness to the skirt and is also a design feature.	Observe a demonstration on the half-scale dressmaker form showing: (1) how skirt front darts are longer than skirt back darts, and (2) how the skirt front is usually wider and longer than the skirt back.	
	Practice making basic skirt patterns which: Have added flare Have darts converted to flare	Pattern Making by the Flat Pattern Method pp. 115-116
The basic darts of the skirt front or back can be converted to flare in the lower part of the skirt by either the pivot method or slash method.	Review the rules for moving darts by the pivot and slash method. Observe a demonstration which shows the basic skirt darts being moved by the pivot method.	Pattern Making by the Flat Pattern Method pp. 113-114, 120
	Practice making a skirt pattern in which the darts are divided by the slash method.	Pattern Making by the Flat Pattern Method pp. 117-119

BEHAVIORAL OUTCOME: 4. Alter and design patterns for the skirt portion of a garment. (Continued)

SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
	Look at an illustration of a skirt which has gathers rather than darts at the waistline. Discuss the following questions: 1. Has extra fullness been added to the pattern or have the darts alone been converted to gathers? 2. What method is used for adding fullness to the skirt pattern? 3. How can the skirt remain a "fitted" skirt? 4. Is the side seam still curved?	Pattern Making by the Flat Pattern Method p. 122
A "Dutch Boy" skirt has fullness added to the basic skirt by slashes through the hip area to the hemline of the skirt; this is no longer a fitted skirt.	Practice making a pattern for a "Dutch Boy" skirt.	Pattern Making by the Flat Pattern Method p. 117
	Examine a skirt, or half-scale model, which has "trouser pleats." Practice making a skirt pattern which has "trouser pleats" or open-end darts.	Pattern Making by the Flat Pattern Method p. 124
	Review the three-layer method used to make patterns for pockets. Using this method, make a pattern for pockets for the basic skirt.	How to Design Your Own Dress Pattern pp. 159-168
The four-gored and six-gored skirt can appear as slim as the two-gored skirt.	Draw pictures of the basic skirt, two-gored skirt, four-gored skirt and six-gored skirt. Answer the following questions: 1. How many pieces and seams does each skirt have? 2. Which skirt is always the slimmest? 3. Which skirt is always the fullest?	Pattern Making by the Flat Pattern Method pp. 125-137 How to Design Your Own Dress Pattern pp. 40-42 Designing Dress Patterns pp. 113-119
	Practice making a pattern for a four-gored skirt with added flare.	Pattern Making by the Flat Pattern Method p. 126
	Observe transparencies illustrating the three lengthwise grain positions for the flared skirt and the effect it has on how the fullness hangs.	Appendix: Lengthwise Grain Positions For the Flared Skirt

BEHAVIORAL OUTCOME: 4. Alter and design patterns for the skirt portion of a garment. (Continued)

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
	Practice making a pattern for a six-gored skirt, and a six-gored skirt with flare. Collect illustrations of dresses which have the basic six-gored skirt. Try to analyze each as to what steps must be followed to make the pattern. Make the following patterns: The simulated 6-gored skirt Skirt with side seam eliminated A princess line panel	Pattern Making by the Flat Pattern Method pp. 132-136 How to Design Your Own Dress Pattern pp. 58-60
The circular skirt is made from a complete circle of fabric. All bias areas will stretch. In a circle skirt there is the additional pull on the waistline of the material. Therefore, it is best to make the waistline measurement of the skirt between 1-2 inches less than the actual measurements. The new measurement also tends to make the skirt fit more smoothly over the hips and lowers the point at which the folds or ripples start.	Observe how a circular skirt hangs on the half-scale dressmaker form. Figure the size of the waistline opening for the half-scale model by using the following formula: $\text{Radius} = \frac{\text{Circumference or waist measure}}{2 \times 3.1416}$ Using the same formula, figure the size of the waistline opening needed for individual skirts. Practice making a half-scale circular skirt out of fabric scraps without using the basic pattern. Practice making a pattern for a circular skirt using the basic pattern.	Pattern Making by the Flat Pattern Method p. 138 How to Design Your Own Dress Patter pp. 62-66 Pattern Making by the Flat Pattern Method p. 139
A pleat is defined as a fold of cloth usually lengthwise, laid back and held in place by a seam.	Draw or find an illustration for each of the following pleats: Knife pleat Box pleat Inverted pleat Double pleat Triple pleat Kick pleat	How to Design Your Own Dress Pattern pp. 66-67

BEHAVIORAL OUTCOME: 4. Alter and design patterns for the skirt portion of a garment. (Continued)

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
Parallel pleats are the same width at both ends. Non-parallel pleats are wider at one end than at the other.	Practice making patterns for skirts which have (1) non-parallel pleats and (2) parallel pleats. Practice making patterns for skirts with: Knife pleats Inverted pleats Kick pleats Read and discuss the method by which pleats are made to the waist and hip measurement. Special project: Make a pants sloper from a skirt sloper.	Pattern Making by the Flat Pattern Method pp. 140-141 Pattern Making by the Flat Pattern Method pp. 139-143 Pattern Making by the Flat Pattern Method pp. 144-145 Appendix: Directions for Making Pants Sloper from Skirt Sloper

BEHAVIORAL OUTCOME: 5. Construct patterns for garments which have no waistline seam.

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SUGGESTED CONTENT IDEAS	LEARNING OPPORTUNITIES	RESOURCES
	Study the basic pattern and determine: 1. The size of the various sections of the waistline 2. The relationship of the length of the front and back waistlines 3. The amount of ease in the pattern 4. Any adjustments that might be needed in the position of the darts in the bodice and skirt to make them match after pattern alterations	Pattern Making by the Flat Pattern Method pp. 146-159
	Collect and mount illustrations of the following styles: Overblouses Sheath dresses Princess dresses	How to Design Your Own Dress Patterns pp. 168-282
	Read resource and make a pattern for the overblouse as directed. Then make a pattern for one of the collected illustrations of overblouses.	Pattern Making by the Flat Pattern Method pp. 160-161
	Read resource and make a pattern for the sheath dress as directed. Then make a sheath dress pattern for one of the collected illustrations.	Pattern Making by the Flat Pattern Method pp. 203-206
	Read the resource and make a pattern for the princess dress as directed. Then make a princess dress for one of the collected illustrations.	Pattern Making by the Flat Pattern Method pp. 157-158

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Jarnow, Jeannette A. and Judelle, Beatrice. Inside the Fashion Business. New York: John Wiley and Sons, Incorporated, 1965.

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Mori, Maria. Basic Pattern Cutting. New York: Taplinger Publishing Company, Incorporated, 1970.

Tanous, Helen Nicol. Designing Dress Patterns. Peoria, Illinois: Charles A. Bennett Company, Incorporated, 1964.

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Co-ed

Family Circle

Good Housekeeping

*Denotes major references

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Harper's Bazaar

Ladies' Home Journal

McCall's

Mademoiselle

Seventeen

Vogue

Woman's Day

AUDIOVISUAL MATERIALS

1. Film loops

The Basics of Garment Designing. Super 8mm or 16mm. Doubleday and Company Incorporated, Garden City, New York 11530. $225.00/set. Includes:
Designing With Bodice Darts. 7 minutes. $76.00.
Designing Basic Types of Skirts. 4 minutes. $46.00.
Constructing the Checkered Gingham Shell and Sloper. 4 minutes. $47.00.
Collar Types. 6 minutes. $68.00.

2. Films

Doing Your Own Thing. 33 minutes. Schechter Associates, Incorporated, A.A., Mr. George Glazer, 551 Fifth Avenue, New York, New York, 10017. Free loan.

Dressing by Design, #1 Silhouette. (7169) 24 minutes. University of California Extension Media Center, Berkeley, California 94720. $140.00.

Dressing by Design, #2-Line. (7170) 29 minutes. University of California Extension Media Center. $170.00.

Dressing by Design, #3-Texture. (7171) 30 minutes. University of California Extension Media Center. $180.00.

Dressing by Design, #4-Color. (7172) 24 minutes. University of California Extension Media Center. $260.00.

Dressing by Design, #5-Color and Wardrobe. (7173) 29 minutes. University of California Extension Media Center. $315.00.

Fashion: The Career of Challenge. 12 minutes. Bassist Fashion Institute, 923 Southwest Taylor Street, Portland, Oregon 97205. Free loan.

The Many Lengths of Fashion. 5 minutes. Union Label Department, International Ladies' Garment Workers' Union, 275 Seventh Avenue, New York, New York 10001. Free loan.

APPENDIX

SAMPLE TEST

Area: Bodice

I. True-False

Directions: In the blank beside each statement write (+) if the statement is true or (-) if the statement is false.

_____ 1. When designing a neckline that will cross a dart, keep the dart closed.

_____ 2. For the full-scale pattern the neckline facing should be 3-3½ inches wide.

_____ 3. The shoulder edge of the neckline facing is on the straight grain.

_____ 4. The open-end dart is actually a "tuck" or a "pleat."

_____ 5. A decorative dart may point away from the bust circle.

_____ 6. To make darts that "fan-out" the adjacent lines of the two darts must be parallel.

_____ 7. On the bodice front, one button should be located at the bustline.

_____ 8. "Open-end" and "unstitched darts" are the same.

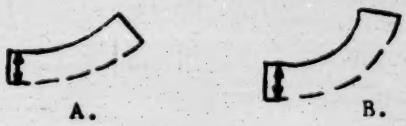
_____ 9. The back neckline has the deepest curve.

_____ 10. When lowering the neckline on a personal pattern, the old neckline should be taped to the back of the pattern.

II. Identification

Directions: Write the word or words that answer the question correctly in the space provided at the left of the question.

_____ 1. Which of these two neckline facings is for the bodice FRONT?



_____ 2. In figure 1 what does the dotted line represent?

_____ 3. In figure 1 the distance from point A to point B should be equal to what?

Figure 1

_____ 4. Buttonholes are made in the ___ side of the bodice front.

_____ 5. In parallel dart arrangements, the ___ lines of the darts are parallel.

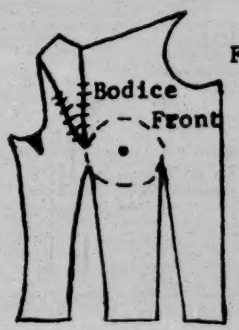


Figure 2

_____ 6. In figure 2 what is the open-end dart at the armhole called?

_____ 7. The open-end dart in figure 2 is good for two types of people. One of these types is the person who has _____ ?

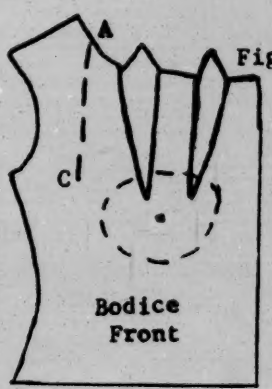


Figure 3

_____ 8. In figure 3 when adding the decorative dart, line AC, the pattern should be spread about _____ inches at point A (on a full-scale pattern).

_____ 9. To spread the pattern at point A in figure 3, you must slash from _____ to _____?

_____ 10. To convert darts to seamlines in figure 4, the waist-fitting dart was moved to _____?

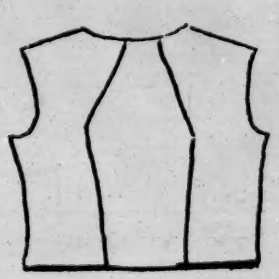


Figure 4

SAMPLE TEST

Area: Darts

Directions: Answer the following questions about the drawing below; then make a half-scale pattern for this design.

1. What design features are present?

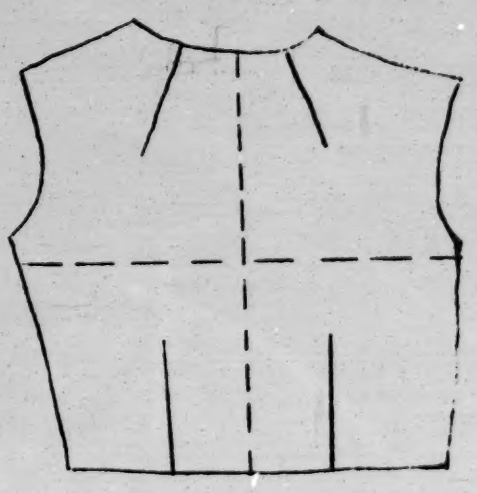
   Possible answers: darts, gathers, yokes, seamlines, lowered neckline, pleats, pockets, etc.

2. What changes must be made in the basic pattern?

   Answer: There is no dart at the underarm seamline but the waistline dart is still present. The neckline, therefore, is made by moving the bust-fitting dart to the neckline.

3. What flat-pattern method or methods will be used or applied?

   Answer: Either the pivot or slash method.



NECKLINE FACINGS

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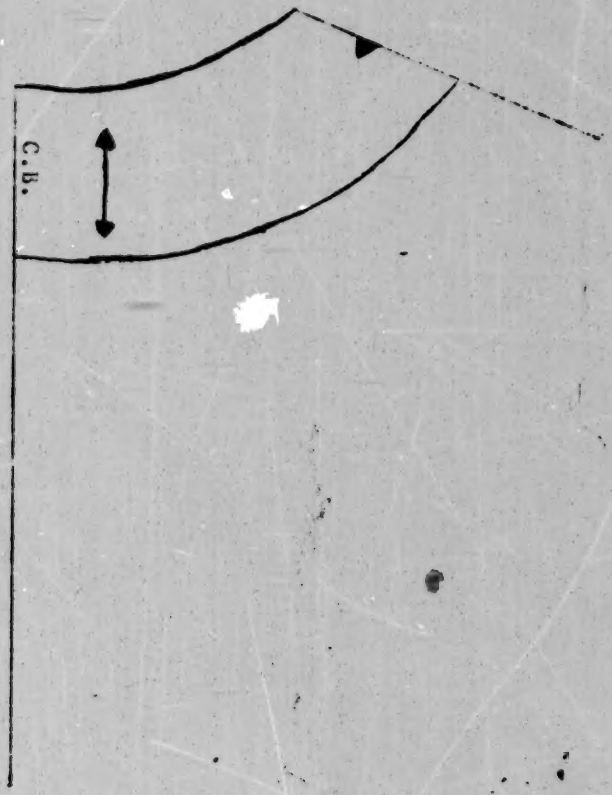
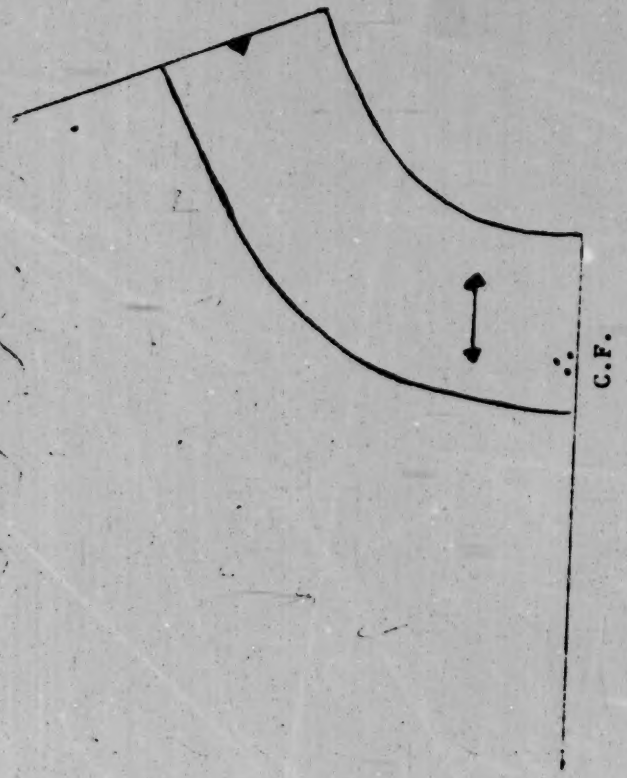


Back Facing



Front Facing

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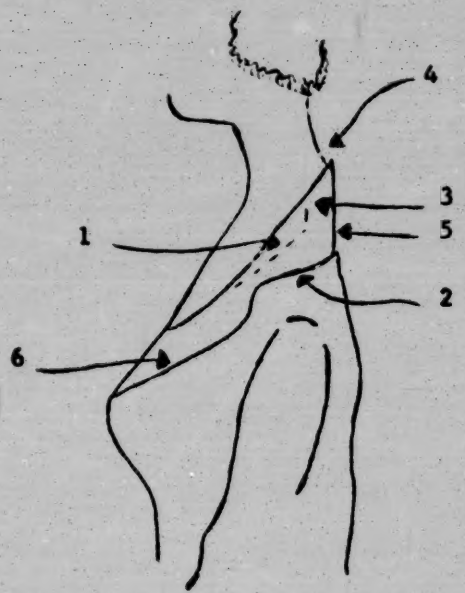
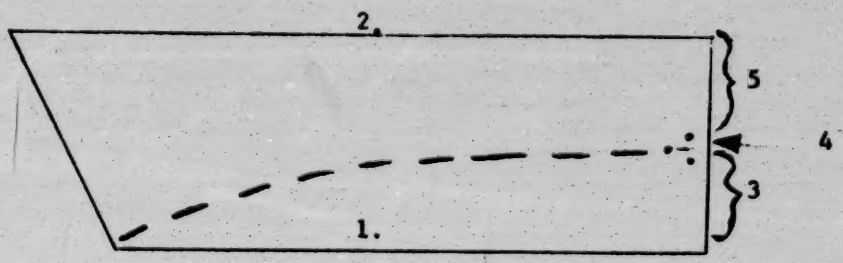
TERMS IN COLLAR CONSTRUCTION



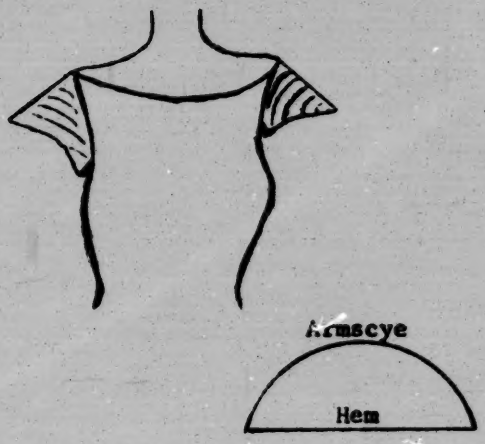
1. Neckline--line which is stitched to neckline of garment
2. Style line--outer edge (silhouette, or circumference) of collar
3. Stand--the rise of the collar from the neckline to the roll line
4. Roll line--the line along which the collar turns down
5. Fall--the depth of the collar from the roll line to the style line
6. Break--point at which collar turns back to form lapel



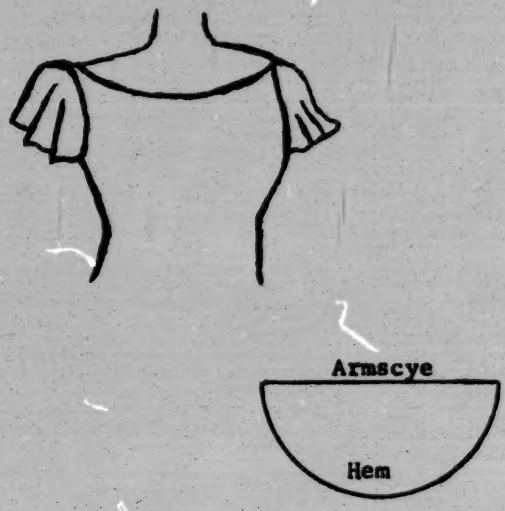
Pattern for Collar

THE SHORT SET-IN CAPE SLEEVE

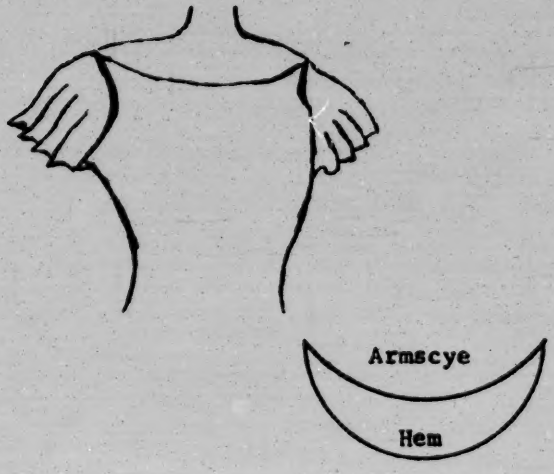
In all of the following sleeves the length of the armscye remains constant though its shape changes. The shape of the hem line changes as more fullness is added. Any sleeve length may be treated the same way. A long circular sleeve produces a dramatic effect suitable for negligees and hostess gowns.



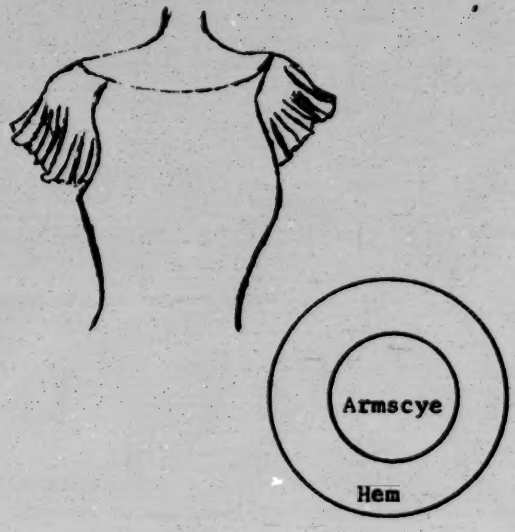
1.



2.

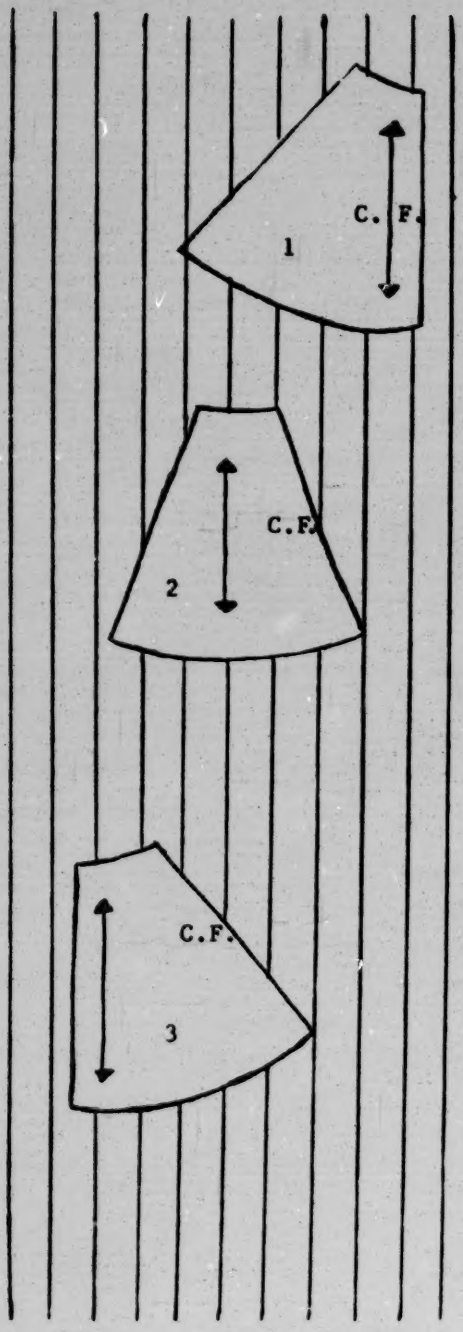


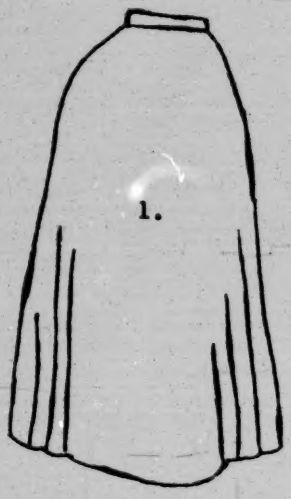
3.



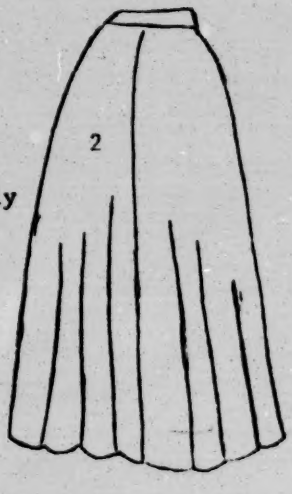
4.

LENGTHWISE GRAIN POSITIONS FOR THE FLARED SKIRT

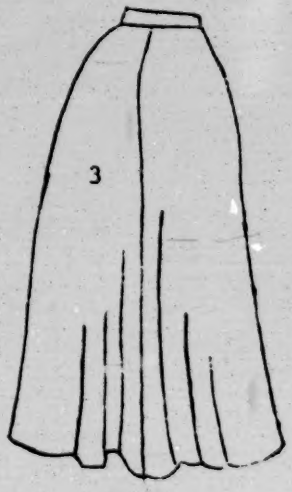




Fullness or flare hangs at the sides.



Fullness hangs evenly around the skirt.



Fullness hangs at center seam.

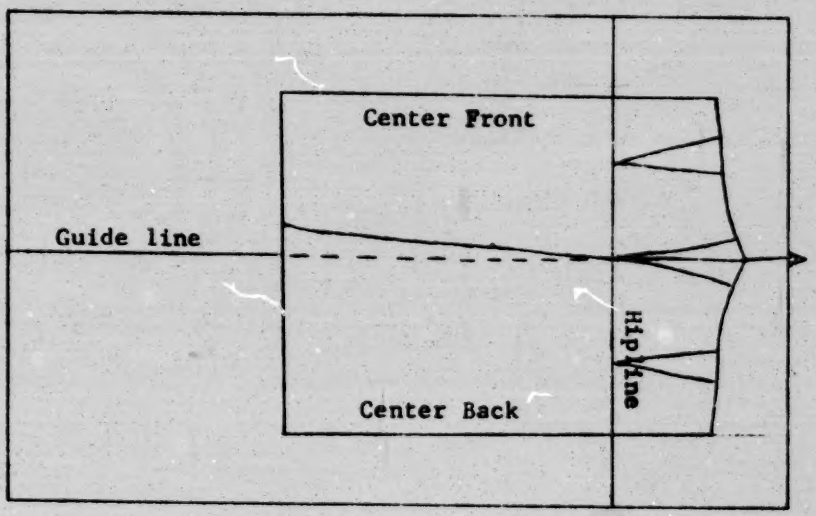
DIRECTIONS FOR MAKING PANTS SLOPER FROM SKIRT SLOPER

MEASURE:

1. Crotch depth - sit on flat surface then measure at side seam from waistline to chair.
2. Side seam length - measure from waistline to ankle.

PREPARATION OF SKIRT SLOPER:

1. On center front measure down 7 inches and square a line to represent hipline.
2. Square from hipline to get side seam on straigth of grain, both front and back.



MAKING SLACKS SLOPER:

1. Take large piece of paper, about 44 x 33" and fold in half to get guide line.
2. Measure down on guide line 10" and square line across to represent hipline.
3. Match hipline of front skirt sloper to hipline on paper and match straight grain side seams of slopers to guide line on paper. Outline sloper lightly.
4. Repeat same with back skirt sloper.

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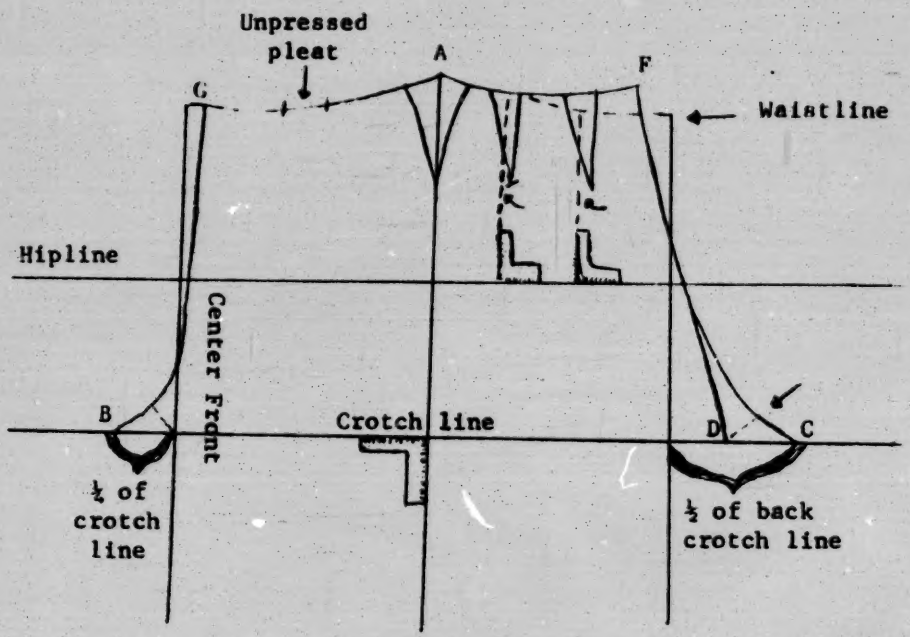
DIRECTIONS FOR MAKING PANTS SLOPER FROM SKIRT SLOPER, (Continued)



DEVELOPMENT OF CROTCH SEAM:

1. At point "A" measure down on guide line the crotch depth plus 1-2½" for ease (culottes need about 3" of ease). Square a line across full width of paper.
2. From center front measure out on crotch line ½ of back crotch line measurement (measurement from waist to chair), crossmark and mark "B".
3. From center back measure out on crotch line ½ of back crotch line measurement and mark "C".
4. Divide measurement between "C" and center back. Mark "D".
5. From center back on waistline measure in ½", mark "E".
6. Draw a line from "D" through "E" extending line about ½", mark "F".
7. Blend a curved line from "C" to hip level.
8. From center front on waistline measure in ½" and mark "G".
9. Draw a straight line from "G" to center front and hipline intersection.
10. Draw a curved line from center front and hipline intersection to point "B".

RESHAPING OF WAISTLINE:

1. Shape side seam at waistline by measuring ½" on either side of guide line at point "A".
2. With curved ruler connect ½" crossmarks of above to hipline.
3. Blend new waistline by drawing a slightly curved line starting at point "F" and ending at side seam.

CULOTTES are combination of a skirt and slacks. To introduce flares, pleats, etc., refer to principles given for skirts. Use directions above for developing crotch.